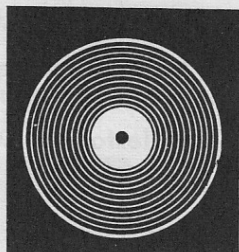


"A BLUES SOUVENIR ISSUE"

featuring  
LUCILLE HEGAMIN  
and  
BROTHER JOHN SELLERS



ISSUE 39  
November 1961

THE MAGAZINE OF RECORD STATISTICS AND INFORMATION

# record research

30 CENTS



LUCILLE HEGAMIN and friends  
Prestige Recording Session - Aug. 16, 1961 (SEE BACK PAGE FOR WHO'S WHO)  
(Great photo, courtesy of Jack Bradley)



# RECORD RESEARCH

THE MAGAZINE OF RECORD STATISTICS AND INFORMATION

PUBLISHED BI-MONTHLY AT  
65 GRAND AVENUE, BROOKLYN 5, N. Y.

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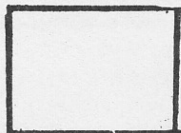
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OCTOBER 21, 1961 - RECORD RESEARCH ASSOCIATES (SYNDICATE):  
AT Harold Flakser residence, From Left to Right:  
Bottom row: Mike Zaccagnino; Walter C. Allen; Eugene Earle.  
Middle row: H. Gronow (guest from Finland); Bob Mantler; Bob  
Colton; Frank Driggs; Perry Armagnac; Carl Kendziora.  
Top row: Harold Flakser; Paul Sheatsley; Len Kunstadt; Frank  
Kelly; Dick Holbrook.



# THE LUCILLE HEGAMIN STORY

by Len Kunstadt

with an introduction by Victoria Spivey

Photo, courtesy  
of J. Robert Mantler



Victoria Spivey and Lucille Hegamin (today)

What a glorious meeting!

From the time I learned about Blues, I always wanted to meet all the singers. Well, from time to time I met all the known singers but a few.

One of them I really wanted to meet so badly because I used to try and sing many of her songs. The lady I am speaking of is none other than Lucille Hegamin.

Now from 1927 to 1961 I kept a sharp eye but could never meet her.

Then a recording date came up and they left it up to me. They wanted a trio. I went to Lenny Kunstadt of the Record Research and asked him to help me find Mrs. Hegamin. And two days later he had located her and I was on the phone talking with a lovely lady. She was just delightful. In a short while Prestige cut the album they wanted.

When we met on the set we were so happy we hugged and kissed, shaking hands at the same time.

It was not long after the session that Lenny and I visited her little home and it was like walking into your own home. Such hospitality! She was charming, refreshing, in fact more like a Queen. After we had refreshment, I asked her would she let us see some of her pictures and sheet music and records. Oh! I was very happy.

Lonnie Johnson and myself had Mrs. Hegamin as our guest at Gerdes Folk City in the Village at our engagement and everyone was so glad to see her.

I'll tell you one thing. Her voice is far better today than years back. This is my honest opinion. I am looking forward to working with Mrs. Hegamin again very soon.

*Victoria Spivey*

On August 16, 1961 in the cavern-like reaches of Rudy Van Gelder's majestic, modern designed and equipped hi-fidelity recording studio in Englewood Cliffs, New Jersey, Prestige Records with Chris Albertson - A & R, sponsored a momentous blues recording extravaganza featuring 3 famous original blues queens and 9 accompanying all-star musicians.

Through the maze of spinning tape reels, blinker lights, switching equipment, extension wires, overhanging and stationary microphones, a voice came out of the past. It was the effort of one of these original blues queens, LUCILLE HEGAMIN, who was making her first recording in nearly 30 years. Whether there was any doubt about her blues singing ability it was quickly dispelled. She displayed a vigorous powerful voice, deep and resonant, youthful and exuberant. If anything the passing years added conviction to her blues presentation. She paid great respect to the traditional blues form as she sang Lukie Johnson's great classic, "Corrine Corrina"; ... one of her great record hits of yesteryear, "Arkansas Blues"; ... her own composition "You'll Want My Love", also recorded many years ago (on her stand was the original sheet music with a girlish photo of L. H. appearing on its cover); ... and her final number was W.C. Handy's "St. Louis Blues". She was warmly applauded by the other queens, Victoria Spivey and Alberta Hunter (they were each to follow Mrs. Hegamin's turn in this historic recording session) and a non-participating very curious robust chap by the name of Jimmy Rushing who was there as an interested spectator.

This must have been a thrilling experience for Lucille Hegamin who once ruled royally in those never-to-be-forgotten golden 1920's. Here she was again. The music world had not forgotten her.

## HER EARLY DAYS

Lucille Hegamin was born Lucille Nelson in Macon Georgia, daughter of John and Minnie. She had one brother and three sisters, none of whom entered the music profession. She was told that when she was 3 months old, a friend of the family mystically envisioned the rising star of her talent-to-be, and cautioned the parents not to deter her from her chosen path. This the elder Nelson did adhere to.

At an early age (she just can't recall how early) Lucille began to sing at church and theatre affairs in her native Macon. As she recalls "this was before the words, Jazz and blues got into use. I was what they called a natural singer who never had any formal training. I sang many of the popular ragtime tunes and ballads of that day."

## LEONARD HARPER STOCK COMPANY

When she was about 15 Lucille joined an early Leonard Harper stock company in Macon and toured with the organization into neighboring states. Some of her fellow performers in the Harper stock company who were to make a name for themselves in later years were Clarence Muse, George Freeman and Lula Whidby. One of the first songs Lucille recalls singing with the company was an obscure ditty by the name of "Piano Man." She was known as a "singing entertainer" in that period. While on the Harper tour, she and the company became stranded (no pay) in Peoria, Illinois just above Chicago. This incident, unfortunate at that time, proved to be a turning point in the direction Lucille's career would lead. She left the company and headed down toward Chicago.

## CHICAGO

It was here through the kindness of one, James Like that Lucille made her entrance into the Chicago musical scene. This was about 1914. In the next four years Lucille Hegamin made quite a name for herself in the Windy City. In fact she was known as "The Georgia Peach." She played Bill Lewis' Mineral Cafe - 35th & State. Charlie Young and Bill Abel were the other singers and Dan Parrish provided the piano accompaniment. Lucille also held engagements at Charlie Letts, 31st & State, and Sherman Blackwell, 34th and State and her piano accompaniment was her husband, Bill Hegamin, who according to Lucille was one of the greatest pianists.





(courtesy of LUCILLE HEGAMIN)

Lucille Hegamin in 1917  
during her Elite No. 2, Chicago days.

#### TONY JACKSON AND JELLY ROLL IN CHICAGO

Lucille also worked at the white-tiled, Elite No. 2, 3445 South State Street:

"a palatial cafe ... mecca for high class amusement (known for) best grades of Chinese and American foods served ... interior the most beautiful and perfectly appointed of any cafe and Buffet of the race in the country ... cafe and dining rooms ... the musical entertainment will be the best in the city ... (so declared the Chicago Defender in some laudatory reports).

With Lucille there were Tony Jackson, the house pianist for Elite No. 2; singers, Elvira Johnson and Caroline Williams; and song & dance man William Crump. Lucille had some glowing words about Tony Jackson.

"Tony used to have a song for us every night. I did rather sing with Tony Jackson rather than any other piano player. If you sang 25 choruses he'd improvise everyone different. He was a great all around pianist who never really got anything for his great work. I was the first to sing and popularize his 'Pretty Baby' at the cafe."

Lucille Hegamin also was engaged at the fabulous Chicago cafe, the Deluxe, at 3503 State Street. Jelly Roll Morton was the house pianist. Mary Ray, Eddie Gray and Charlie Young were the singers. Ollie Powers also sang and played drums. Lucille further recalled that "Jelly worked with me here at the Deluxe the first time he came to Chicago, when he first wrote that Jelly Roll Blues. I have an original manuscript of it which was given to me by Jelly at that time." During the period, L.H. also worked the Panama Cafe (35th and State) with the Panama Trio (Florence Mills, Bricktop Smith and Cora Green), Mattie Hite and an unidentified band. L.H. also played Bud Sneeze's Forest Inn Cafe. The earliest press notice found of Lucille Hegamin appeared

in the Chicago Defender of March 6, 1915 (46 years ago):

"Miss Bessie La Belle at Deluxe, Sunday Night... phenomenal Baritone singer... Miss La Belle will be assisted by Mr. Ollie Powers, tenor singer and Miss Lucille Hegabon (sic) soprano. A staff of newspaper reporters have engaged a table for Sunday evening."

This event occurred during her Deluxe stay as far as she could recall.

The June 30, 1917 Defender had the following release: "Benefit held at States theatre, midnight last Saturday, for Clarence Bowen was the best ever given. Following well-known artists... Elite No. 2 Entertainers with Tony Jackson at the piano ... and many many others."

Lucille recalled that not only was she one of the Elite Entertainers present but that she was instrumental in getting the group to the benefit. Clarence Bowen was the famous partner of Shelton Brooks during this period. Bowen's illness soon proved fatal.

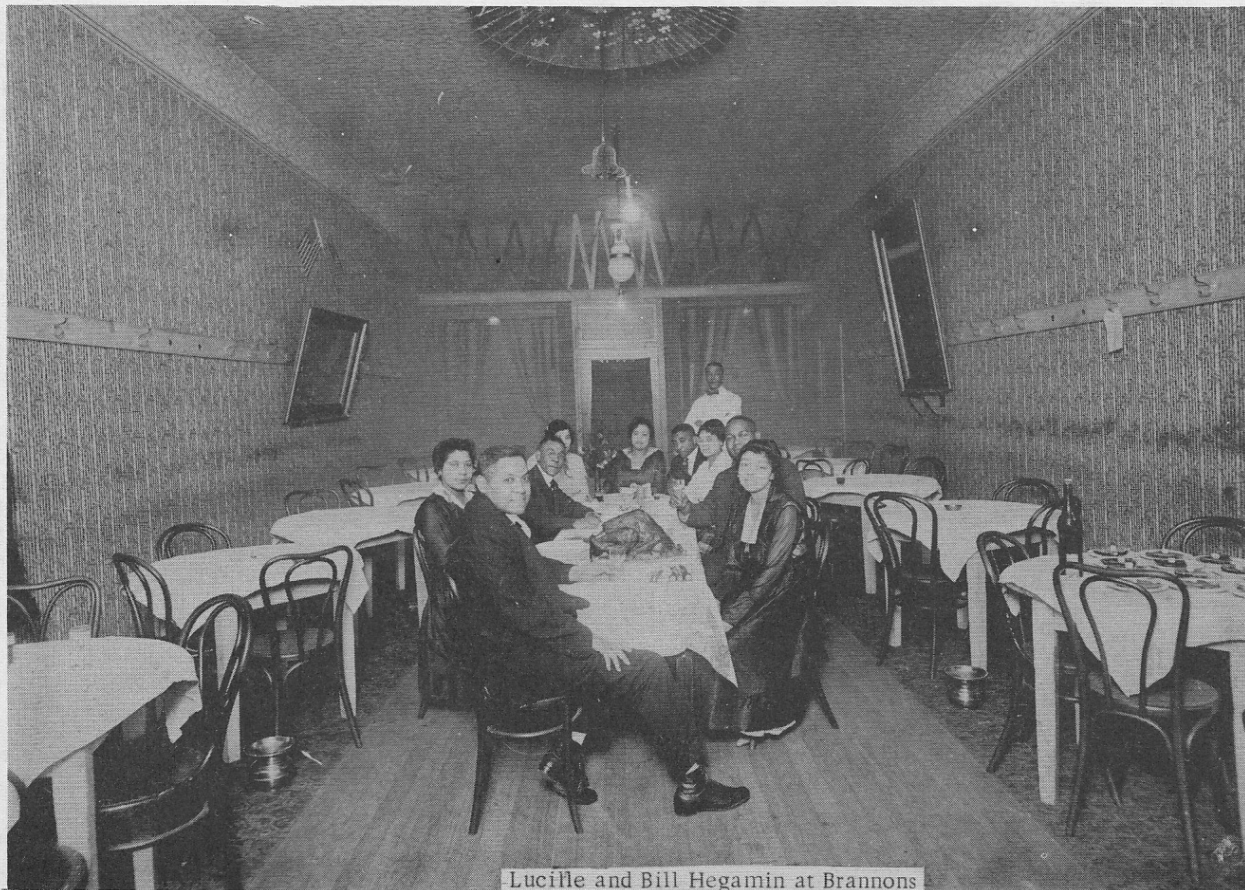
Lucille Hegamin's Chicago adventures soon came to an end when she made the trek, like so many other singers and musicians, to the west coast. Lucille summed up her 4-year Chicago activities with the following:

"These were good years for me. I was an exclusive cabaret singer (not theatres) who sang all the popular songs for a mixed white and colored clientele who paid a minimum charge (cover was never heard of in these days). I did more to make the St. Louis Blues famous in Chicago than anyone else. I worked with the best entertainers and musicians in Chicago. Guess, I left all this to follow my husband, Bill, to the West Coast. Also everybody else was leaving too."



Bill Hegamin as a young man - 1917





Lucille and Bill Hegamin at Brannons  
in San Francisco - 1918

#### LOS ANGELES, SAN FRANCISCO, SEATTLE - 1918/1919

Lucille Hegamin arrived in Los Angeles right on the heels of her husband, Bill. She was in demand immediately because of her well-known Chicago reputation. She was featured at Hite's cabaret, 4th and Central, with Ollie Prince Bell, a good pianist from New Zealand. L.H. also played Bill Brown's cabaret also on Central Avenue. A great band, the Spikes-Hegamin Orchestra, consisting of Bili Hegamin, piano; Paul Howard and John Spikes, saxes; Harry Masangale-trombone etc. accompanied her. Lucille was also featured 3 times at Los Angeles' Broadway Theatre. In San Francisco, L.H. along with Bill Hegamin's trio performed at Brannon's.

Lucille and Bill also travelled North to play Harris' Cabaret in Seattle, Washington. It was while in San Francisco that Lucille acquired the "Blues Singer Supreme" calling, another title to go alongside her Chicago "Georgia Peach" sobriquet. She fills in herewith a few overall recollections about her Pacific coast period:

"It was there that I became good friends with the Spikes Brothers. Also Jelly Roll was there writing his Mamanita. My biggest song hits were Corrina, Beale Street Blues and Tishomingo Blues. The blues craze was really upon us and I had to sing plenty of blues."

Just a few months after the death of Jim Europe Lucille and Bill Hegamin came East to New York City, and it was there that Lucille was soon to reach the pinnacle of her performing career.

#### NEW YORK 1919 on

Lucille and Bill Hegamin arrived in New York about November

1919 and set up residence at 231 W. 129 Street. The music and the entertainment of the Negro was in a flowering stage. Such personalities as Bert Williams, Chappelle & Stinnette, Miller & Lyles, Moss and Frye, Roland Hayes, Louis Mitchell, Happy Rhone, Brown & Demont, F. Eugene Mikell, Shelton Brooks, Billy King and so many others were making the New York scene. There were groups like the Four Harmony Kings, Seven Musical Spillers, Tennessee Ten, & Black Dots and the Old Time Darkies. The leading orchestras of that day were: the 50 players and singers of the New York Syncopated orchestra with Buddy Gilmore and Frank Withers conducted by Will Marion Cook; Tim Brynn (Mr. Jan Himself) and his 70 Black Devils of the 350th Field Artillery; Memphis Blues Band of W.C. Handy and Fred Bryan; Clef Club Orchestra - E. Gilbert Anderson, conductor with the sensational eccentric drummer, George Hines; and Wilbur Sweatman Jazz Band with Dan Parrish, Farrell and Hatch etc. and James Reese Europe 369th Infantry Band with Noble Sissle. The main events of 1919 in the New York Negro music sphere were the death of James Reese Europe, the concert tour of the New York Syncopated Orchestra; the fabulous Clef Club Arabian Nights Concert at Carnegie Hall where the Jim Europe Band and others performed for the cream of New York Society; and the feverish demand that the "French now want Colored Musicians."

In to this melange of musical activity came Lucille Hegamin. Although she was a veteran of more than a half-dozen years in the entertaining profession, had considerable fame from her Chicago and Pacific coast sojourns, Lucille still had to make her mark here in New York City.

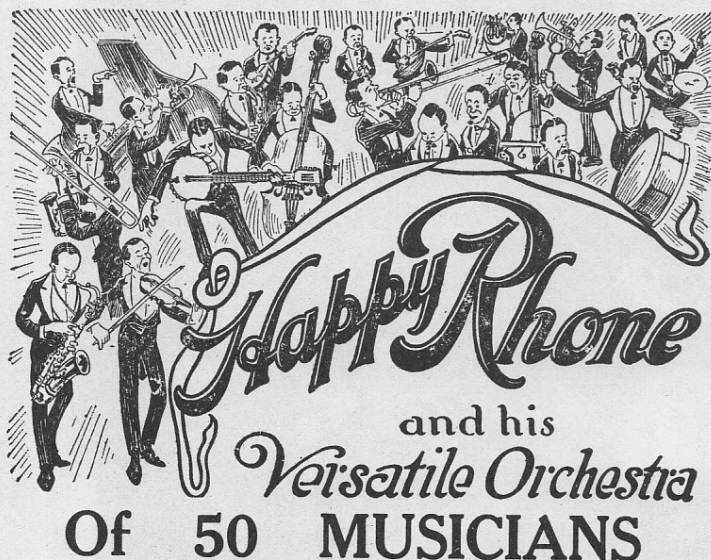




# PROGRAM



MANHATTAN CASINO. FRIDAY EVE. APRIL 22nd, 1921



## Dance Musical Numbers Furnished By

Pace & Handy, Jerome H. Remick, Foster Co., Perry Bradford, Sam Fox, Will Rossiter, Sherman Clay, Leo Feist, Shapiro Bernstine, G. Ricordi, Daniels & Wilson, Watherson Berlin Synder, G. Schirmer, Jack Mills, Broadway Co., Harry VonTilser, Stark & Cowan, Chappell, T. B. Harms, Belwin, Boston Music Co., Maurice Richmond, Jenkins & Son, Edward Marks, Walter Jacobs, Van Alstyne & Curtis, Joe Morris, Reed Music Co., L. Wolfe Gilbert, Warren Short, McKinley, Seidel Music Co., Irvin Berlin, Witmark Co.,

## PROGRAMME

**Broadway Jimmie**  
In Songs  
Late of "See Saw Co."

**Miss Lucille Hegamin**  
"The Chicago Cyclone"  
Courtesy of the  
Arto Phonograph Co.

**Farrell & Hatch**  
Singing Their Latest Song Success  
"I LIKE YOU"  
Assisted by  
**Mr. Wilbur White**

**Mr. James P. Johnson**

Courtesy of the  
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**Alice McDonald**

**Bertha Lindsey**

and

**Geneva Batman**

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Lucille began with the cabaret route to New York stardom. She attributes those cabaret activities plus some bizarre Happy Rhone seasonal spectaculars (to be discussed in more detail, later for her initial recognition by New York audiences. The first cabaret that L. H. can recall, was the Dolphin Cafe, 145th Street & Lenox Avenue with Joe Lymas, violin and Ethel Johnson on piano. Another location was Connor's, 135th & Lenox, with Kid Griffin, piano; John C. Smith, trumpet and an unidentified drummer. Still another club was the Lybia or Libya club, 139th near 7th Avenue. Bill Hegamin played piano. Willie Neemeyer (sic) was the violinist. Also a young Ethel Waters with her side-kick, Ethel Williams were there, too. Incidentally, it was here at the Lybia (about October, 1920) that L. H.'s recording career began. Lucille recalls, "that a certain chap by the name of Albury came from Baltimore looking for me and after 3 days here in New York City he found me. He told me that Lukie Johnson recommended me. That's how Jazz Me Blues and Everybody's Blues came about for Arto Records. Albury got his name on some of the labels. He was co-composer of Everybody's Blues. He was not a musician." Lucille further remarked about the first record: "actually Clarence Harris' pick-up band was on the date. Clarence played sax. Escudero was on tuba, James Revey, trombone and Kaiser Marshall drums. These are all I can recall. Oh yes, Bill Hegamin was on piano. The group was a one-shot pick-up band. Never recorded with them again. I recorded about 3 months after Mamie Smith's first record came out. Also made a test with Fletcher Henderson about this time for Victor or Columbia."

When Lucille was queried about how long she was employed at these aforesaid engagements she came through with some bitter-sweet vernacular. "In those days you would stay there till you got tired or angry. Later on it was not that easy."

Previously we mentioned Happy Rhone's seasonal spectaculars as aiding L. H. in obtaining initial recognition in NYC:

"When I got to New York and started playing the cabarets I wasn't too known to the New York patrons, but they really 'heard' me when I sang at Happy Rhone's all-star show of April 30, 1920. There were no mikes in those days and the Manhattan Casino (Rockland Palace, now) was a pretty hard place to be heard unless you could wail. I certainly could in those days. I was back for at least 2 more Rhone shows, Oct. 15, 1920 and April 22, 1921. These presentations were the biggest events in Harlem and everybody was waiting for them. These occasions certainly helped my cabaret engagements." In keeping with Lucille's Rhone reminiscences we reprint portions of a press clipping, dated Sept. 25, 1920, which described the colorful April 30, 1920 event:

"...Happy Rhone's Carnival and Midnight Cabaret (to be) held at Manhattan Casino on October 15th. Happy so pleased his friends last April when he staged the most unique affair ever given in the 155th Street Dance Hall... most of April's attendants applied for the same boxes... A. Rhone's versatile orchestra now consists of 35 trained jazz soloists which is 5 more than he had last spring... featuring Jimmie Davis, undoubtedly one of the country's best trap-drummers. Supporting Jimmie Davis will be 8 violins, 2 banjos, 2 clarinets, 3 cornets, 2 trombones, 4 saxophones, 2 french horns, 3 bass violins, 2 flutes, 2 pianos, 1 xylophone and another drummer (sic... this only adds up to 34 including Rhone and Davis!!-ed.). This will probably be the greatest orchestra that every played in Manhattan Casino. Last April Happy staged his first affair... the general admission of 75¢ was sufficient to keep the undesirable element away. There was at this Spring classic dance and midnight cabaret... many who were in evening dress and all seemed bent on satisfying their craze to dance. Such merriment continued till 12:30 and then the guests were treated to one hour of the best cabaret entertainers obtainable. The bill consisted of Miss Florence Emery, Miss Majorie Sipp, Miss Naomi Harris and the star of the evening Miss Lucille Hegeman (sic) of Chicago. On October 15 all of these ladies will be heard once more by Harlem lovers of good singing. They will have as co-partners on the bill Miss Naomi Hunter and Norma Thomas, Miss Toy





Chappelle Brown, James Butts called the greatest eccentric dancer of the race and Broadway Jimmie, late of "See Saw Co." As before the public will be permitted to dance till 12:30, then one hour and half of entertaining will be put on by these artists. The public will then resume dancing till three thirty.

Happy is arranging to have Manhattan Casino decorated as it never was before. The orchestra is to be placed in the center of the floor and every box holder will have his name prominently displayed over his location. Following his old custom, Mr. Rhone will personally distribute paper caps, balloons, streamers and all the trinkets which help so much to add to a crowd's enjoyment. Aside from these free gifts to the general public Happy will present to boxholder 1000 hand painted Japanese post-cards that are almost priceless considering the heavy tariff now being charged by the government."

Lucille Hegamin was back again on April 22, 1921 for another Rhone program. In addition to Lucille "The Chicago Cyclone," (another sobriquet), the program also had Broadway Jimmie, Farrell & Hatch, James P. Johnson and others.

In February of 1921 Lucille's first recording was already in the

music stores and it proved to be a big seller. About May of 1921, L.H. with her Arto publicity was on the road with a new band formed by Bill Hegamin. They were on an extended tour under the Cutting-Gellert Attractions management playing Pennsylvania, West Virginia and Ohio. Lucille, at that time coined the band title "Blue Flame Syncopaters." According to L.H. there was no real significance to the name. "It was just made up out of the air," declared L.H. "Some of the boys on Arto records who toured with me were Bill Hegamin, piano; Harvey Boone, Sax; Charlie Irvis, trombone; George Barbour, drums. Band members of Sam Wooding were also on some of my records during this period. Bill Hegamin was on all my Arto dates."

By June 1921 Lucille Hegamin was first in having her recorded version of 'Arkansas Blues' (Arto) on the market. It was a great hit for her. This blues was prolifically recorded by many for records and music rolls. Even Bill Hegamin cut a music roll of it for the Arto 'Standard' roll. Lucille's version found its way on to Black Swan, Banner, Puritan and other labels. Such was its popularity that these companies were buying up the masters in order to issue it on their respective labels. This formula seemed to follow suit on many of L.H.'s other Arto recordings. The prestige received from her Arto recordings made her a household name.

(to be continued)





(courtesy of Irwin Goebel)

# BROTHER JOHN SELLERS

A  
REVISED DISCOGRAPHY  
by  
ANTHONY ROTANTE  
and  
BROTHER JOHN SELLERS

Herewith is a biographical note written by Brother John Sellers, reprinted through the courtesy of Monitor Records and BJS from the liner notes of a current album Monitor MFS 335, **BROTHER JOHN SELLERS, BAPTIST SHOUTS & GOSPEL SONGS.**

## BIOGRAPHICAL NOTE BY BROTHER JOHN SELLERS

I'm called "Brother John" because it's part of my church custom — the same church that Sister Rosetta Tharpe belonged to.

I was born in Clarksdale, Mississippi in 1924, and was raised in Greenville, on the Mississippi River. My father was a railroad man, and I was raised mostly by my godmother. She owned a building and two acres of land in a place known as Herman's Addition, and she ran a sporting house there. My job was to run errands for the people in the house. Clarksdale, by the way, is the place near where Bessie Smith died in an automobile accident. It's the place also where Alan Lomax found Muddy Waters working as a field hand.

In 1930 when the drought came, we were poverty stricken. Many times we used to go fishing for little crawfish in the small ponds and lakes. When a pond would go dry, the crawfish would build a kind of little bank of dirt on the side of the pond, and when we saw these little piles we knew the crawfish were there and we would go and fish there. We would eat these little fishes — we also ate a wild green that smelled like pepper grass.

At that time minstrel shows came to our town and I danced and sang for them. They gave me money for this — sometimes \$2.00, sometimes \$5.00 — always some little prize. Many times this money was used for the family to live on.

I started attending church when I was six years old. This was the Church of God and Christ, but most people in those days called them the Holy Roller or Sanctified Churches because they

used drums, horns, cymbals, and tambourines, which I play myself. They were also known for a dance they called the Holy Dance.

When I was a young boy, I would kind of steal down to the barrelhouse on Saturday nights, and peep through cracks in the wall to hear Le Roy Carr. The barrelhouse was in Burdette, Mississippi, where the terrible flood destroyed so many houses and people.

Later on my aunt came to take me to Chicago — that was in 1934 — to further my education. I went to school and followed the same churches there. That was the year that I met Mahalia Jackson. She was singing with the famous Johnson singers and I was inspired through listening to her and the group of singers which was led by Prince Johnson. I also met Big Bill Broonzy that year, and he was very important in my life. He taught me a great many songs, and encouraged me and was a good friend.

The minister of my church at that time was the late Rev. Bobby Williams, and the first time my name was printed on a handbill was in something he said about me — "*Fire falls from Heaven when little Brother John sings*".

Then my career ventured out to travelling through Chicago and outlying districts with Mahalia Jackson and the late Emma Jackson. I went out on my own as a soloist in 1941. Then I went to New York in 1945 and in 1946, John Hammond got me my first job, at the Apollo Theatre, with Dizzy Gillespie. For some years after that I made recordings for various companies, I worked in clubs throughout the United States and Canada, and kept busy until I went to Europe early in 1957.

I sang in London, Brussels, and Paris, where I also did some TV work, and made a movie under the direction of Maurice Blettery called "*Ethnic Folk Songs of the Southland*".

After my European appearances I came back to the U.S. in January, 1958 and have been singing in churches and at festivals throughout the country.



# A DISCOGRAPHY OF BROTHER JOHN SELLERS

by ANTHONY ROTANTE and JOHN SELLERS

A revision based on information obtained from John at Gerde's Folk City  
Additional Sources: Marcel Chauvaud, Kurt Mohr, Derek Collier & Discophile  
(April 1958)

BROTHER JOHN SELLERS (Vocal, acc Howard Wilson, piano): March 18, 1945  
Cincinnati God's Gonna Separate The Wheat From The Chaff  
Sing On  
note: The date for above was obtained from RECORD CHANGER, 6/45 - p. 35

JOHN SELLERS (Vocal, with Melba Pope Trio: - Melba Pope, piano;  
Huey Long or Johnny Johns, guitar; Allan Lott, bass.)  
Southern 128. Shorty Come Out From Under My Bed  
Southern 132. He Came All The Way Down  
Southern 132. Bye and Bye  
note: Reverse of 128 unknown.

BROTHER JOHN SELLERS (Vocal, with Melba Pope Trio: Melba Pope, piano;  
Johnny Johns or Huey Long, guitar; Allen Lott, bass.)  
New York City - February 9, 1950  
75844 Decca 48144. When The Roll is Called Up Yonder  
75845 Decca 48144. I Started To Make Heaven My Home  
note: The Decca sides are from the Southern session. Mayo Williams,  
Southern prexy, sold them to Decca. The recording date, 2/9/50, is a  
Decca assigned date of re-recording.

JOHN SELLERS (Vocal, with Melba Pope Trio: Melba Pope, piano; Johnny  
Johns or Huey Long guitar; Allan Lott, bass. May, 1945  
UN 23 King 4144. Mirror Blues  
UN 30 King 4144. Rocking Mama Blues  
note: The above 'Southern' and 'King' items are from one session. Sellers  
says 8 sides were cut. King sides were leased.

JOHN SELLERS (vocal, acc James Clark, piano; Leonard Caston, guitar;  
Willie Dixon, bass; Charles Sanders, drums February 12, 1947  
D7VB312 Victor 20-2338 Farewell Night Life (James Clark)  
D7VB313 Victor Let Me Be Your Sidetrack  
D7VB314 Victor Mama, What You Gonna Do  
D7VB315 Victor 20-2338 Play Around With My Head (John Sellers)  
note: Although above personnel is from Victor, Sellers seems to recollect  
that the guitarist was Big Bill and the drummer, Judge Riley.

BROTHER JOHN SELLERS (vocal, acc Floyd Hunt, vibraharp; James Clark,  
piano; bass, drums. 1947  
UB 2654 Miracle M106. Precious Lord  
UB 2656 Miracle M106. Beginning of Sorrow  
Miracle M107. Move Up A Little Higher  
Miracle M107. Just A Little While

REV. JOHN SELLERS (vocal, with Doc Bagby Trio): Doc Bagby, organ)  
JS 1 Gotham 647A God's Love Is Better Felt Than Told (John Sellers)  
JS 2 Gotham 647B Sing On My Singer (John Sellers)

JOHN SELLERS & ANNISTEEN-ALLEN (vocals, acc. Lucky Millinder Orch:  
Leon Merian, Abdul Salaam, Lamar Wright, Frank Galbraith, trumpets;  
Henderson Chambers, Tyree Glenn, Alfred Cobb, trombones; Pinky Williams,  
Bob Smith, Burnie Peacock, Hot Lips Johnson, Skippy Williams, reeds;  
Sonny Thompson, piano; Clifton 'Skeeter' Best, guitar; Aaron Bell, bass;  
Kelly Martin, drums.) June 29, 1951  
8032 King 4496 The Right Kind of Lovin'  
8035 King 4476 Grape Vine

BROTHER JOHN SELLERS (vocal, acc. Sonny Thompson group: tenor; Sonny  
Thompson, piano; Jimmy Shirley, guitar; bass; drums.) Sept. 20, 1951  
K8052-1 King 4567 Heavyweight Mama (Homes - Rayful)  
K8053-1 King 4567 I Really Love You (Homes - Merrit)  
K8054-1 King 4498 Don't Knock At My Door (Adams-Thompson)  
K8055-1 King 4498 Turn The Lights Down Low (Thompson-Sellers)

JOHN SELLERS (vocal, with accompaniment probably by John "Schoolboy"  
Porter) Orchestra: John Porter, tenor; unknown organ-1; no other details,  
except crowd sounds on record) Chicago - ca. April - May 1952  
U2129 Chance 1120 Josie Jones -1 (Sellers & Porter)  
U2130 Chance 1120 Rock Me In The Cradle (Sellers & Porter)  
note: recorded at a dance hall on Cottage Road, Southside Chicago,  
61st and 62nd.

JOHNNY SELLERS (vocal, acc King Kolax Orch: King Kolax, trumpet;  
Dick Davis, tenor; unknown organ; rhythm) Chicago - Sept. 1952  
U2197 Chance 1123. Blues This Ain't No Place For You (John Sellers)  
U2198 Chance unissued Too Many Heartaches  
U2199 Chance unissued The Jaybird Story  
U2200 Chance 1123 Mighty Lonesome (John Sellers)

U2201 Chance unissued Christmas Time Blues  
U2202 Chance 1138 Mirror Blues  
U2203 Chance unissued The World  
U2204 Chance 1138 Newport News

BROTHER JOHN SELLERS (vocal, acc Ruby Braff, trumpet - 1; Sir Charles  
Thompson, piano; Freddy Greene, guitar; Walter Page, bass; Jo Jones, drums.)  
New York City - January 22, 1954

Vng VRS 8005. Farewell Work Life -1 VngE EPP14002 VRS 9036  
Vng VRS 8005. Doretha Boogie -1 VngE EPP14002 VRS 9036  
Vng VRS 8005. Down By The Riverside VngE EPP14002 VRS 9036  
Vng VRS 8005. Two Little Fishes, Five  
Loaves of Bread VngE EPP 14002 VRS 9036  
Vng VRS 8005. John Henry VRS 9036  
Vng VRS 8005. Boll Weevil -2 VRS 9036  
-2 omit Sir Charles Thompson  
These titles also on VngE PP12008.

BROTHER JOHN SELLERS (vocal & tambourine -1, acc Sonny Terry,  
harmonica; Johnny Johns, guitar) New York City - March 10, 1954  
Vng VRS 7022 Jack of Diamonds VngE PPT12017 VRS 9036  
Vng VRS 7022 I Love You, Baby VngE PPT12017 VRS 9036  
Vng VRS 7022 Sally Go Round The Sunshine " PPT12017 VRS 9036  
Vng VRS 7022 Every Day I Have The Blues VngE PPT12017 VRS 9036  
Vng VRS 7022 Nobody Knows The Trouble  
I've Seen VngE PPT12017 VRS 9036  
Vng VRS 7022 I've Been Lonesome, I've  
Been Worried VngE PPT12017 VRS 9036  
Vng VRS 7022 Let Us Run VngE PPT12017 VRS 9036  
Vng VRS 7022 Lonesome Road VngE PPT12017 VRS 9036  
Vng VRS 7022 Great Day -1 VngE PPT12017 VRS 9036  
Vng VRS 7022 When I've Been Drinking VngE PPT12017 VRS 9036  
VRS 9036 titled BROTHER JOHN SELLERS SINGS BLUES AND FOLK SONGS

JOHNNY FRANK (Brother John Sellers, vocal with Mickey Baker, guitar;  
Ernest Hayes, piano) New York City, Feb. -March 1955  
H1175 Herald H 453 Li'l Lover  
H1176 Herald H 453 Oh Darlin'

BROTHER JOHN SELLERS:  
(vocal & tambourine acc Al Fairweather, trumpet; Wally Fawkes,  
clarinet; Stan Greig, piano; Diz Disley, guitar; Frank Clarke, bass;  
Tony Kinsey, drums): London - March 8, 1957  
DR23210 DeE LK4197 In The Evenin' (Leroy Carr)  
DR23211 DeE LK4197 Oh! Little Girl (John Sellers)  
DR23212 DeE LK4197 Backwater Blues (Bessie Smith)  
DR23213 DeE LK4197 Mamie (John Sellers)  
DR23214 DeE LK4197 Sometimes I Feel Like A Motherless Child - (Trad)  
DR23215 DeE LK4197 All These Days Are The Beginning of Sorrow  
DR23216 DeE LK4197 They Call Me A Blind Man (John Sellers)  
DR23217 DeE LK4197 Oh! What Kind of Woman (John Sellers)  
DR23218 DeE LK4197 I Want A True Lover (John Sellers)  
(Acc by guitar only)  
DR23219 DeE LK4197 You Been Gone Too Long (John Sellers)  
DR23220 DeE LK4197 House of The Rising Sun (Arr by John Sellers,  
acc piano only)  
DR23221 DeE LK4197 Chicago Hop (John Sellers)  
Issued in U. S. on London LL1507, BROTHER JOHN SELLERS IN LONDON

BROTHER JOHN SELLERS  
FRANCE Paris, May 13, 1957  
(vocal with Guy Lafitte, tenor; Georges Arvanetas, piano; Pierre Michelot,  
bass; Kenny Clarke, drums)  
Lucy Mae Blues Co F ESDF 1157  
Love Is A Story Co F ESDF 1157  
Railroad Man Co F ESDF 1157  
He Came All The Way Down Co F ESDF 1157  
also on Co E SE 67740

BROTHER JOHN SELLERS:  
(vocal, acc Bill Coleman, trumpet; Claude Gossez, trombone; Michel De  
Villiers, alto; Guy Lafitte, tenor; Georges Arvanetas, piano; Jean Pierre  
Sasson, guitar; Paul Revere, bass; Christian Garros, drums - others)  
Paris - ca October 1957  
Pathe Marconi Morning Noon and Night  
Outskirts of Town  
Woke Up This Morning  
Miss Otis Regrets  
Take Your Hands Off Her  
You Been Gone Five Years  
I Cried For You  
Let's Rock and Roll  
How Long  
2 other titles

(continued on page 20)

## BLUES IN REVIEW

\* \* \* \* \*

by Barry Hansen

LONNIE JOHNSON - PRESTIGE BLUESVILLE BVLP 1024  
"LOSING GAME"

New Orleans Blues, My Little Kitten Susie, Evil Woman, What a Difference a Day Makes, Moaning Blues, Summertime; Lines in My Face, Losing Game, New Years Blues, Slow and Easy, Four Walls and Me, You Won't Let Me Go.

Lonnie Johnson, vocals with guitar (except EVIL WOMAN, on which Johnson sings and plays piano).

Here is the great Lonnie Johnson, solo, and (at long last) unamplified. This collection of nine blues and three ballads shows Johnson singing and playing as well as he ever has. His performance is more personal than on his earlier LP's, and the singing is in general more meaningful. Whereas he sounded like a reminiscent old man on BLUES AND BALLADS (#1011) here he is youthful and inspired. With the amplifier removed, his fabulous guitar technique can be fully appreciated. An invaluable disc.

SHAKEY JAKE - PRESTIGE/BLUESVILLE BVLP 1027  
"MOUTH HARP BLUES"

Mouth Harp Blues, Love My Baby, Jake's Cha Cha, Gimme a Smile, My Broken Heart; Angry Love, Things is Alright, Easy Baby, Things are Different Baby, It Won't Happen Again.

Shakey Jake (James Harris), vocals and harmonica; Jimmie Lee, guitar; Robert Banks, piano; Leonard Gaskin, bass; Junior Blackmon, ds.

The majority of LP's featuring Chicago blues singers have attempted to present them to a broad audience, changing the music in various large and small ways (like substituting ordinary for electric guitars, and being careful to use "folk" repertoire) mostly designed to make the music "respectable". Here, however, Prestige lets Chicago blues speak for itself, unadulterated. This LP truly has the sound of the many South Side blues singles reviewed in past columns. Shakey Jake is not a great bluesman (yet), but this is far better than his first Bluesville LP (#1008). He and his men play mean and rough blues in the general idiom of Little Walter, but toned down a little, because Shakey Jake is actually concerned about going deaf from playing with high-powered amplifiers. The tension of the best singles is lacking, but, released from the three-minute limit, the musicians have time for some fine instrumental solos. Recommended for all Chicago blues fans.

ST. LOUIS JIMMY - PRESTIGE-BLUESVILLE BVLP 1028  
"GOIN' DOWN SLOW"

Poor Boy, Nothin' But The Blues, Mother's Day, Some Sweet Day\*, Dog House Blues\*, My Heart is Loaded with Trouble, I'm St. Louis Bound, Goin' Down Slow, Sweet as She Can Be, Monkey Faced Woman.

James "St. Louis Jimmy" Oden, vocals - Robert Banks, piano; Leonard Gaskin, bass; Belton Evans, drums. (\* - add Jimmie Lee, guitar).

St. Louis Jimmy, after a long career as a blues singer (during which he never seriously took up an instrument) suffered a serious auto accident in 1957. Since then he has devoted most of his energies to writing blues for other singers, such as Muddy Waters; these blues have received considerable notice for their high quality. As his name is again becoming fairly well known, he is deservedly given his own album. It is undeniable that the years, and perhaps the accident, have taken a heavy toll; Jimmy's voice is awkward

and he is rather embarrassingly deliberate about singing his own great songs. There is much in his performance, however, that is nostalgic and deeply moving. The accompanying musicians perform beautifully. The album is obviously a labor of love, and it is a fine tribute to Jimmy.

TAMPA RED - PRESTIGE/BLUESVILLE 1030  
"Don't Tampa with the Blues"

I'm a Stranger here; Let Me Play with Your Poodle; Goodbye, Baby; Things About Coming My Way; Kansas City Blues; You Better Do Right; Louise Blues; It's Tight Like That; You Got to Love Her With a Feeling; Boogie Woogie Woman

Tampa Red, vocals with guitar & kazoo

Bluesville has brought yet another of the great oldtime blues singers out of retirement, and here is Tampa Red in a program of his most famous songs. Frankly, it is a bit difficult to recognize the man whose hard, tough voice was heard on so many fine records between 1927 and about 1950. Age and retirement have gentled him a great deal, and this collection can only be described as "pleasant". It lacks the guts and gusto of his old 78's. The album is dominated by slow blues, which are sometimes moving but are all much too long; the producers would have done better to keep the cuts down to the three minutes the singer is used to. The uptempo numbers like IT'S TIGHT LIKE THAT are done rather listlessly. Tampa is certainly worth another try despite the lack of success here. A good combo like the ones he used on the 78's would probably bring him back to life.

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# BEYOND THE IMPRESSION

REPORTED BY JOHN STEINER

## BABY DODDS CORRECTS SOME PERSONNELS

On October 18, 1944 I wrote to Gene Williams giving him a report on an assignment for which he had obtained my commission by Decca. This was in connection with the reissue program on which he was engaged. I have considered previously that this data were Gene's or Decca's properties. Since I believe that this data can only be of benefit to Gene's memory and of profit to Decca, I am easing another pressure of conscious (namely, that they also belong to jazz history) by publishing them now. The following are paragraphs from my report:

"Quite a bit straightened out this session; Baby and Dominique visited and heard the sides in question. Both remembered numerous circumstances regarding each date, and neither had the least difficulty in identifying themselves or each other.

### JIMMY BLYTHE'S OWLS (Vocalion)

Poutin' Papa/Weary Way Blues - James Blythe, piano; Johnny Dodds, clarinet; Natty Dominique, trumpet; Bud Scott, banjo; Baby Dodds, washboard.

Blythe wrote and arranged to a considerable length most of the compositions recorded by these boys for recording. Usually the tunes were rehearsed for a day before the recording date at Johnny's house. Then they were run over at the studio.

Baby played washboard only for recording. But few South Side performers used the washboard then, but it became a popular recorded novelty. Although Baby wore the conventional four thumbles, his fingers were fatigued and tender by the time these dates were over.

The men disliked working these sessions because they felt that insufficient rhythm had been provided for them to do free, relaxed work. They preferred the added rhythm of a bass and drum as on Bull Fiddle Blues (Vi).

### STATE STREET RAMBLERS (Ge)

#### COOTIE STOMP/THERE'LL COME A DAY

Jimmy Blythe, piano; Natty Dominique, trumpet; Johnny Dodds, clarinet; Baby Dodds, washboard.

On THERE'LL COME A DAY Natty faltered; both remembered how Johnny frowned and suggested that the record be made over. Couldn't remember if it was.

### DIXIELAND THUMPERS (Para)

#### ORIENTAL MAN/SOCK THAT THING - same as above

In ORIENTAL MAN the trumpet second part behind Johnny Dodds' clarinet (3rd chorus) was written for Dominique by Emmanuel Perez.

### JOHNNY DODDS' ORCHESTRA (Br)

#### WHEN ERASTUS PLAYS HIS OLD KAZOO/JOE TURNER BLUES

George Mitchell, lead trumpet; Natty Dominique, trumpet; Johnny Dodds; Jimmy Blythe; Johnny St. Cyr, banjo; probably Kid Ory, trombone; possibly Tubby Hall, drums.

### KING OLIVER'S JAZZ BAND (Para)

#### SOUTHERN STOMPS - Baby believes this personnel to be:

King Oliver - Louis Armstrong - Honore Dutrey, trombone - Johnny Dodds - Lil Hardin, piano - Baby Dodds - Bert Cobbs, tuba (an error, see footnote).

According to Baby, Bill Johnson (string bass) at no time played tuba. However, Baby identified this as a session made at Richmond. (If it was not, Baby might have been uncertain about identification.)

### JOHNNY DODDS' WASHBOARD BAND

#### BULL FIDDLE BLUES

Johnny Dodds - Natty Dominique - Honore Dutrey - Charlie Alexander, piano; Bill Johnson, string bass; Baby Dodds

An error on the Columbia reissue of BRUSH STOMP credits piano to Blythe. The pianist on this date also was Charlie Alexander who was working regularly with them at the time at Kelly's Stables."

Lil Armstrong had also supposed that it was Cobb on tuba on SOUTHERN STOMPS. On this basis I listed Cobb on the SD reissue. It now seems most likely that Charlie Jackson was playing bass sax on that session, see Allen-Rust's monograph.

On this and other occasions Baby and I and Natty and I did other listening for personnel identification. They both, independently, raised question whether either Armstrong or Dodds were on Jimmy Bertrands' BLUES STAMPEDE/EASY COME EASY GO BLUES (Vo). Dominique suggested Morand on trumpet.

Within the past month I have asked Lil Armstrong about her participation in the Dodd's dates for Victor. She was certain about not being one BLUE CLARINET STOMP which she had recently heard; presumably the "classical" piano introduction had led to the suspicion that it was she. She was quite sure that Charlie Alexander had played on these dates. We shall have to audition her on the last two dates, because PENCIL PAPA was her composition.

As I finished the above material I came upon a letter from Gene (Decca letterhead) dated October 20, 1944 referring to information in the above report and the quieting sentence: "So I'll just stick the dope in the personnel file here, and leave the releasing of it up to you." - Thanks, Gene. Gene also wrote in that letter: "JOE TURNER BLUES - well all right, I guess it must be Mitchell in spite of his failure to remember it. Blythe on these surprised me and I think it might be wrong; but not necessarily, and you needn't worry about printing it, I think". I had previously reported that Mitchell was unable to identify or confirm himself on these sides. On re-questioning, Natty was sure that Blythe played the date. And Gene also said, "and I suspect strongly another trombone player, perhaps Dutrey."

## RIM CHIPS

Harris



"What? You found a Buddy Bolden? You can't do this to me, we just went to press!"



## BEEN HERE AND GONE

by Frederic Ramsey, Jr.

Rutgers University Press, 1960

- S.B. Charters

Sometimes in our diligent concern with master numbers, ledger sheets, and recording dates we almost lose sight of the music that's on the records, and it is a pleasure to encounter a book which can be enthusiastically recommended to anyone who would like to take a moment from the records and read about the music itself. Frederic Ramsey Jr. is already probably well known to many readers of Record Research for his important work in the first studies of jazz; for his editorship of JAZZMEN and THE JAZZ RECORD, his articles and reviews, his excellent anthology of historical jazz recordings for Folkways, and for articles and criticisms, most recently for The Saturday Review, on a wide range of musical subjects. His service to jazz, and to the back-grounds of jazz, has been of immeasurable worth to all of us who have done work for ourselves in the field, who have read any of the literature of jazz, or who have just enjoyed the music.

For a period of nearly ten years Mr. Ramsey has been concerned with the larger backgrounds of not only jazz, but also blues and gospel song, and this concern has taken him into the South on extended field trips to study, record, and photograph these backgrounds. The importance of the work led to fellowship grants by the Guggenheim Foundation in 1953 and 1955. Readers of the old Record Changer will remember the moving group of photos which Mr. Ramsey contributed to the summer issue in 1953, from his recorded material he has edited the monumental ten volume series of "Music From the South" for Folkways, there was a memorable documentary film for CBS television which retraced some of his travels in Alabama, Mississippi, and Louisiana, and now there is his Rutgers University Press book, BEEN HERE AND GONE.

The book is remarkable from many aspects. It is brilliantly written, with an unerring sensitivity for language; it is organized with a clear sense of the significant in not only detail but in larger outline; and it is illustrated with hundreds of movingly evocative photographs which Mr. Ramsey took on his travels. Add to these qualities a remarkable knowledge of jazz and its backgrounds and a sensitive understanding of the lives and attitudes of the people who crowd into the book's pages, and it becomes clear that this is a book which will be part of the small basic library of essential reading on the subject of Negro music in the United States. In its implications it goes beyond the area of music, into considerations of the very life of the people it pictures and describes, but in its descriptions of music, music making, and musicians alone it becomes important to anyone who wants to understand a little of what he hears on his records.

The book is arranged as an "imagined journey" across the face of the South, and in the course of the journey Mr. Ramsey travels from the gospel song of the "First Independant Holy Church (of God)" of Marion, Alabama, among others past the work song and field chant of Horace Sprott, of Sprott, Alabama and the gandy dancers call on a railroad line near Demopolis, to the marching jazz of the Eureka Brass Band on the streets of New Orleans. When the journey is done a whole panorama of men and women, their work and their music, has been vividly and unforgettably brought to life. As a photographer Mr. Ramsey has a marked concern with the purpose of each photograph and his clear eye, catching the pertinent detail and the revealing gesture, is a refreshing contrast to the exaggerated pretensions of much modern photography. The text, interwoven with the photographs, has the same quality, of directness and perceptive observation. The consistency of attitude in both the writing and the illustrations gives the book a remarkable fusion of expression. For anyone concerned with any aspect of jazz or Negro music in America BEEN HERE AND GONE is indispensable reading, and, more than that, a moving emotional experience.

NEWS, VIEWS  
CUES & BLUES

## "Chicago And All That Jazz"

## NEWS: COMING

CHICAGO AND ALL THAT JAZZ - NBC-TV, Sunday, November 26, 1961 10/11 pm (New York Time).....

A galaxy of jazzstars are scheduled for performance over NBC produced and written by William Nichols with Norman Kahn (associate producer), James Elson (director), Ernest R. Smith (Jazz/Film consultant), Helen Kiek (film research), Bettina Dilworth (ass't to producer) and many others, all blending their talents to make the TV'er possible.

At a recent dry rehearsal (Sunday, Oct. 29th) held at Woodstock Hotel - Century Ballroom on W 43 St., N.Y.C., the following were practicing their musical wares. There were Yank Lausen (tp), Roland Dupont (tb), Johnny Guarneri (p), Paul Ricci (cl), Cliff Leeman (dms) re-creating the Original Dixieland Jazz Band. A "New Orleans" group consisted of Red Allen (tp), Buster Bailey (cl), Kid Ory (tb), Johnny St. Cyr (bnj), Lil Armstrong (p), Milt Hinton (bs), Zutty Singleton (dms), played Jelly Roll Blues and Cornet Chop Suey. Mae Barnes joined the group singing Dr. Jazz and Heebie Jeebies. She did a little shuffle dance for good measure. A "Chicago" group with Jimmy McPartland (cor), PeeWee Russell (cl), Bud Freeman (tenor), Jack Teagarden (tb), Eddie Condon (gtr), Bobby Haggart (bs) and Gene Krupa (dms) re-created the 'Austin High School' days with China Boy and Wolverine Blues. There were still more talent in 'veteran Blossom Seeley singing Way Down Yonder In New Orleans, Meade Lux Lewis smashing out some of his famous boogie woogie chords, & Veteran jazz dancers, Al Minns and Leon James giving out with some jazz dance history. And last but not least there was the venerable Tony Spargo with his famous kazoo supposedly to play a couple of toots following Blossom Seeley. Why wasn't he in the ODJB group? recreation?

Still another facet of the show will be to present some film clips with sound of yesteryear. Understand that Bix Beiderbecke and Mamie Smith will be on the celluloids.

Man! this was a musical treat to beat all treats. The hour time change (they pushed the clock back) did not effect the arrival time of the musicians. They were all on the ball. They came from all over the country by air, train, bus and auto to make this musical exposition into Chicago jazz history something for the historians-to-be to remember. There was a small audience consisting of reporters, photographers and musicians relatives watching the proceedings. Cameras were clicking all over. Pleasantries were being exchanged lavishly. History was there in the person of the Grand Daddy Of The Blues, Perry Bradford who was watching the events with much interest. He could certainly tell some stories about the blues 40 years ago. How nostalgic!! Got a charge out of that little dynamo, Lil Armstrong who generates like crazy. She plays a whole lot of piano. Caught her calling out the chords of 'Jelly Roll Blues' to bass, Milt Hinton like she, and not Jelly Roll Morton, wrote it. Got a kick out of the recreating ODJB boys trying to catch the musical essence of the band through an old scratchy phonograph record. They did a good job but Spargo could have showed 'em a thing or two. And of course there's nothing more intriguing than what Tony Spargo carries in a felt bag perched under his arm. We fellows in the know! can tell you that's where he keeps his treasured 40-year old kazoo.

So much happened this afternoon it would require a small book to complete the saga. Watch for the show on your NBC TV channel.

-Len Kunststadt

Our guest reporters for our next installment of this new RR feature will be the well-known, Jack Bradley and Jean Faillows.



- GEORGE KAY -  
SUPERIOR CATALOGUE - Part 3  
(check last issue for key to format)

2621 GN17572B Blue Again (Fox Trot) Fields-Skinner-McHugh, RED CURTIS & HIS ORCH.  
(Contract Rec'd Red Curtis & His Orchestra)  
2621 GN17567A The King's Horses (And The King's Men) (Novelty Fox Trot) Gay Graham,  
HAL DENMAN & HIS ORCH. (Contract Rec'd Hal Denman & His Carolina Cotton Pickers)  
Mar. 31, 1931-Mar. 31, 1932:351

2622 GEX2893A Tie A Little String Around Your Finger (Fox Trot) Simons, LOU GOLD &  
HIS ORCHESTRA. (Contract Rec'd.)  
2622 GEX2892A What Good Am I Without You (Fox Trot) Ager, LOU GOLD & HIS ORCHESTRA.  
(Contract Rec'd.) Mar. 31, 1931-Jan. 30, 1932:428

2623 GS17556A Snowflakes (Popular Vocal Quartette) O'Flynn-Erickson, THE WARBLERS.  
(Contract Rec'd Floyd Chafee)  
2623 GN17520 Nine Little Miles From Ten Ten Tennessee (Popular Vocal Quartette)  
Sherman-Lewis-Conrad, THE WARBLERS. (Contract Rec'd Floyd Chafee)  
Mar. 31, 1931-June 30, 1932:228

2624 S17511C Sweetest Girl In All The World (Vocal With Yodel) Maynard Britton,  
MAYNARD BRITTON. (Maynard Britton)  
2624 S17514B Always Blue Lonesome Too (Vocal With Yodel) Maynard Britton, MAYNARD  
BRITTON. (Maynard Britton) Apr. 30, 1931-July 31, 1932:701

2625 GS17489 Pretty Polly (Vocal Duet) TURNER AND PARKINS. (A.P. Thompson, Bob  
Cranford)  
2625 GS17490 Sweet Fern (Vocal Duet) TURNER AND PARKINS. (A.P. Thompson, Bob  
Cranford) Apr. 30, 1931-Oct. 31, 1932:807

2626 GN17348 Railroad Blues (Vocal) Ray Harvey, JOHN MARTIN. (Ray Harvey, Jess  
Johnson)  
2626 GN17343 Milwaukee Blues (Vocal) Ray Harvey, JOHN MARTIN. (Ray Harvey, Jess  
Johnson) Apr. 30, 1931-July 31, 1932:1813

2627 N17600 We Can Live On Love (Popular Vocal) Ballew-Pola-Golden, EARL WALTERS.  
(Contract Rec'd Dail W. Cox)  
2627 GN17602A Spread A Little Sunshine (Popular Vocal) Harty-Schmidt, EARL WALTERS.  
(Dail W. Cox) Apr. 30, 1931-Apr. 30, 1932:178

2628 GN17590A I'm The Last One Left On The Corner (Popular Vocal) (Duet) Moebus-  
Whitehouse-Stilwell, REYNOLDS & ROBINSON. (Contract Rec'd Tommy Reynolds)  
2628 GN17591 By My Side (Popular Vocal) (Duet) Lowm-Dick-Link-Gray, REYNOLDS &  
ROBINSON. (Contract Rec'd Tommy Reynolds) Apr. 30, 1931-Apr. 30, 1932:391

2629 GN17583A I'm Happy When You're Happy (Fox Trot) Davis-Baer, METZGER'S CAMPUS  
OWLS. (Contract Rec'd Ted Metzger & His Campus Owls)  
2629 GN17271A When Dreams Come True (Fox Trot) Harrison Baumbaugh, METZGER'S  
CAMPUS OWLS. (Ted Metzger & His Campus Owls) Apr. 30, 1931-Feb. 29, 1932:212

2630 GN17276B Terrible Operation Blues (Vocal Blues) (Duet) Thomas Dorsey, MEMPHIS  
JIM & FLOSSIE SMITH. (Contract Rec'd Thomas Dorsey & Co.)  
2630 GN17278A Fix It (Vocal Blues) (Duet) Thos. Dorsey, MEMPHIS JIM & FLOSSIE  
SMITH. (Contract Rec'd Thomas Dorsey & Co.) Apr. 30, 1931-July 31, 1932:2562

2631 GN17611A Anniversary Blue Yodel #7 (Vocal With Yodel) (Uke Acc.) Jimmie  
Rodgers, LONESOME COWGIRL. (Contract Rec'd Buerl Sisney)  
2631 GN17612A Livin' In The Mountains (Vocal With Yodel) (Uke Acc.) LONESOME  
COWGIRL. (Buerl Sisney) Apr. 30, 1931-May 31, 1932:804

2632 GN17331 That Silver Haired Daddy Of Mine (Vocal Duet with Guitar Acc.) Jimmy  
Long, JOE LESTER & DICK MOSS. (Jimmy Long)  
2632 GEX16938A I'm Always Dreaming Of You (Vocal Duet With Guitar Acc.) Jimmy  
Long, JOE LESTER & DICK MOSS. (Jimmy Long) Apr. 30, 1931-Sept. 30, 1932:3084

2633 GN17002A Can't Get Enough (Vocal Blues) (Instr. Acc.) LUCILLE BROWN. (Clara  
Burston)  
2633 GN16966 Stop Bitin' Other Women In The Back (Vocal Blues) (Piano Acc.)  
BESSIE JONES. (Billy McOWens, Lena Matock) Apr. 30, 1931-July 31, 1932:842

2634 GN17593 Running Between The Rain Drops (Popular Vocal) (Duet) Dyrenforth-  
Gibbons, REYNOLDS & ROBINSON. (Contract Rec'd Tommy Reynolds)  
2634 GN17592A They'll All Be There But Me (Popular Vocal) (Duet) Kahal-Fain, REY-  
NOLDS & ROBINSON. (Tommy Reynolds) Apr. 30, 1931-Feb. 29, 1932:246

2635 N17607E Till The Clock In The Steeple Strikes Two (Waltz) Harty-Stocco, JOE  
TERRY & HIS ORCHESTRA. ( )  
2635 GN17608A Delaware (Waltz) Smolev-McDaniel, JOE TERRY & HIS ORCHESTRA.  
(Contract Rec'd.) May 31, 1931-Apr. 30, 1932:243

2636 GN17292 Got Them Drunken Blues (Vocal With Guitar & Harmonica Acc.) Bill Cox,  
CLYDE ASHLEY. (Bill Cox-Pay Julia Cox)  
2636 GEX16553 The Hand Car Yodel (Vocal With Yodel) (Guitar Acc.) CLYDE ASHLEY.  
(Bill Cox-Pay Julia Cox) Apr. 30, 1931-Oct. 31, 1932:2350

2637 GN17498B Pistol Packin' Papa (Vocal With Yodel) Jimmie Rodgers, GENE AUTRY.  
(Contract Rec'd Gene Autry)  
2637 GN17497 Blue Yodel #8 (Vocal With Yodel) Jimmie Rodgers, GENE AUTRY. (Con-  
tract Rec'd Gene Autry) Apr. 30, 1931-June 30, 1932:2558

2638 GN17528A The Brakeman's Reply (Vocal With Yodel) Carlisle-Ball, JIMMY  
BOONE. (Wilbur Ball)  
2638 GN17309 No Daddy Blues (Vocal With Yodel) Carlisle-Ball, JIMMY BOONE.  
(Wilbur Ball) Apr. 30, 1931-June 30, 1932:1242

2639 GEX16143 Let Me Call You Sweetheart (Harmonica & Guitar) GOOSE CREEK GULLY  
JUMPERS. (Will J. Nicholson)  
2639 GEX16138 Muskakattuck Waltz (Fiddle, Banjo, Guitar & Harmonica) GOOSE CREEK  
GULLY JUMPERS. (Will J. Nicholson) Apr. 30, 1931-July 31, 1932:1303

2640 GEX15020 Birmingham Jail (Vocal Duet) (Guitar & Fiddle Acc.) ROBINETT &  
MOORE. (Dennis W. Taylor)  
2640 GEX15018 My Carolina Home (Vocal With Guitar & Fiddle Acc.) RUTHERFORD &  
FOSTER. (Dennis W. Taylor) Apr. 30, 1931-July 31, 1932:2821

2641 GEX16190A Picture On The Wall (Vocal Trio With Guitars Acc.) THE MITCHELL  
FAMILY TRIO. (W.R. Calaway)  
2641 GEX16191 A Flower From My Angel Mother's Grave (Vocal Trio With Guitars Acc.)  
THE MITCHELL FAMILY TRIO. (W.R. Calaway) Apr. 30, 1931-Aug. 31, 1932:2841

2642 GEX17396A Gas Man Blues (Vocal Blues) Byrd & Glover, ALBERTA WASHBURN & PAPA  
HALL. (Mae Glover, W.R. Calaway)  
2642 GEX15392 Shake It Daddy (Vocal Blues) Boisey Glover, ALBERTA WASHBURN. (Mae  
Glover, W.R. Calaway) Apr. 30, 1931-Sept. 30, 1932:2311

2643 GEX16381 O Jailer Bring Back That Key (Vocal With Yodel) (Guitar & Harmonica  
Acc.) Charlie Craver, JERRY WALLACE. (Contract Rec'd Claude Moyer)  
2643 GEX16900 Roving Gamblers (Vocal With Harmonica & Guitar Acc.) JERRY WALLACE.  
(Claude Moyer) Apr. 30, 1931-July 31, 1932:2314

2644 GN17647A One Little Raindrop (Fox Trot) Richman-Meskill-Schwartz, DUKE KNIGHT  
& HIS ORCHESTRA. (Contract Rec'd George Nether's Orchestra)  
2644 GN17649 Reaching For The Moon (Waltz) Irving Berlin, DUKE KNIGHT & HIS ORCH-  
ESTRA. (Contract Rec'd George Nether's Orchestra) May 31, 1931-Feb. 29, 1932:235

2645 GN17601 I Want You For Myself (Popular Vocal) Irving Berlin, EARL WALTERS.  
(Contract Rec'd Dail Cox)  
2645 GEX2858 Fall In Love With Me (Popular Vocal) Tobias-Rose-Russell, DAN LESLIE.  
(Contract Rec'd) May 31, 1931-May 31, 1932:210

2646 GN17582A I Keep Remembering (Someone I Should Forget) (Fox Trot) Newman-Jones,  
METZGER'S CAMPUS OWLS. (Contract Rec'd Ted Metzger & His Campus Owls)  
2646 GN17586A It's That Rhythm (Fox Trot) Harrison Baumbaugh, METZGER'S CAMPUS OWLS.  
(Contract Rec'd Ted Metzger & His Campus Owls) May 31, 1931-Mar. 31, 1932:256

2647 GN17659A The Wreck Of The West Bound Air Liner (Vocal) Jenkins-Spain, RED  
RIVER COON HUNTERS. (Contract Rec'd Fred Pendleton, L.V. Vest, R.G. Harold, Basil Selvey)  
2647 GN17657 Come Take A Trip In My Airship (Vocal) RED RIVER COON HUNTERS. (Fred  
Pendleton, W.V. Vest, R.G. Harold, Basil Selvey) May 31, 1931-Mar. 31, 1932:477

2648 GN17621 Georgia Grind (Instrumental Novelty) Lester Melrose, SPEED JEFFERIES  
& HIS NIGHT OWLS. (Contract Rec'd Lester Melrose)  
2648 GN17628A Wild Man Stomp (Instrumental Novelty) Ed Hudson, SPEED JEFFERIES & HIS  
NIGHT OWLS. (Contract Rec'd Lester Melrose) May 31, 1931-July 31, 1932:780

2649 GN17673 Old Ohio Moon (Duet) (Popular Vocal) Robbins-Berman, RON & DON. (Wm.  
Forehey)  
2649 GN17675A Dream A Little Dream Of Me (Popular Vocal) (Duet) Kahn-Schwandt-Andree,  
RON & DON. (Contract Rec'd Wm. Forehey) May 31, 1931-Apr. 30, 1932:491

2650 GEX2881A Please Don't Talk About Me When I'm Gone (Fox Trot) Clare, Stept, KARL  
SHERMAN & HIS ORCHESTRA. (Contract Rec'd.)  
2650 GEX2863A With All My Heart (Fox Trot) Ford-Lawrence-Mason, JACK WESTBROOK & HIS  
ORCHESTRA. (Contract Rec'd.) May 31, 1931-Mar. 31, 1932:561

2651 GEX2868A After All You're All I'm After (Fox Trot) Newman, Young and Lorraine,  
SAM LANIN'S ORCHESTRA. (Contract Rec'd.)  
2651 GN17689A Wasting My Love On You (Fox Trot) Leslie-Warren, LOU GOLD & HIS  
ORCHESTRA. (Contract Rec'd.) May 31, 1931-Mar. 31, 1932:191

2652 GS17616A My Mother Was A Lady (Vocal With Guitar Acc.) THE LONESOME COWGIRL &  
COWBOY. (Buerl Sisney)  
2652 GN17613 The Yodeling Cowboy (Vocal With Yodel & Guitar Acc.) Jimmie Rodgers,  
THE LONESOME COWBOY. (Contract Rec'd Buerl Sisney) May 31, 1931-July 31, 1932:881

2653 N17707B Little Sweetheart Of The Prairie (Popular Vocal Duet) Solomon-Brown,  
REYNOLDS & ROBINSON. (Contract Rec'd Tommy Reynolds)  
2653 N17704 Rocky Mountain Rose (Popular Vocal Duet) Jasiny-Tracy-Jerome, REYNOL-  
DS & ROBINSON. (Contract Rec'd Tommy Reynolds) June 30, 1931-Aug. 31, 1932:730

2654 GN17330 My Old Pal Of Yesterday (Vocal Duet With Guitar Acc.) Jimmy Long, JOE  
LESTER & DICK MOSS. (Jimmy Long)  
2654 GEX16937 Missouri Is Calling (Vocal Duet With Yodel Guitar Acc.) Jimmy Long,  
JOE LESTER & DICK MOSS. (Jimmy Long) Apr. 30, 1931-Aug. 31, 1932:1855

2655 GN17042A Fox Chase (Featuring Fiddle Imitations) BUDDY YOUNG'S KENTUCKIANS.  
(Phinis Martin)  
2655 GN17041 Eighth Of January (Fiddle, Banjo & Guitar) BUDDY YOUNG'S KENTUCKIANS.  
(Phinis Martin) Apr. 30, 1931-July 31, 1932:818

2656 GEX15172 Let That Mule Go Auck! Auck! (Vocal With Guitar Acc.) BRADLEY KIN-  
CAID. (Bradley Kincaid)  
2656 GEX14738 Four Thousand Years Ago (Vocal With Guitar Acc.) BRADLEY KINCAID.  
(Bradley Kincaid) Apr. 30, 1931-July 31, 1932:1923

2657 GN17244A The Old Rugged Cross (Sacred Vocal, Acc. by Guitars) Rev. George Ber-  
nard, THE MITCHELL FAMILY TRIO. (Frank Welling)  
2657 GN17246A There Is Sunshine In My Soul Today (Sacred Vocal, Acc. by Guitars)  
Hewitt & Sweney, THE MITCHELL FAMILY TRIO. (Frank Welling)  
Apr. 30, 1931-Sept. 30, 1932:1630

2658 GN17337B Hobo's Pal (Vocal With Fiddle & Guitar Acc.) Roy Harvey, JOHN MARTIN.  
(Roy Harvey, Jess Johnson)  
2658 GN17342A Little Seaside Village (Vocal With Guitar & Fiddle Acc.) JOHN MARTIN.  
(Roy Harvey, Jess Johnson) Apr. 30, 1931-May 31, 1932:1075

2659 GEX16614A The House At The End Of The Lane (Vocal Duet with Guitar Acc.) MR. &  
MRS. GEORGE HOLMES. (W.C. Childers)  
2659 GEX16525A Put On Your Old Gray Bonnet (Vocal Duet Acc. 2 Mandolins & Guitar)  
Murphy-Wenrich, BOWERS & LEWIS. (Doc Phil Roberts) Apr. 30, 1931-July 31, 1932:1263

RECORD RESEARCH  
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FORM 3547 REQUESTED

(Sellers discog. - cont'd from page 9)

**BROTHER JOHN SELLERS BIG BOAT UP THE RIVER**

(vocal, acc Ernest Hayes, piano; Mickey Baker, guitar, Panama Francis, drums, Haywood Henry, flute & tenor; Lloyd Trotman, bass)

New York, May, 1959

Side 1 -	Big Boat Up The River	MONITOR MP505 & MPS 6002
	Feelin' Sad And Blue	MONITOR MP505 & MPS 6002
	Trouble Is A Woman	MONITOR MP505 & MPS 6002
	Something Strange Is Going On	
	Wrong	MONITOR MP505 & MPS 6002
	When I Was A Little Boy	MONITOR MP505 & MPS 6002
	You Get A Line And I'll Get	
	A Pole (Crawdad)	MONITOR MP505 & MPS 6002
Side 2 -	Strange Fruit	MONITOR MP505 & MPS 6002
	Chain Gang	MONITOR MP505 & MPS 6002
	City Called Heaven	MONITOR MP505 & MPS 6002
	Watermelon On The Vine	MONITOR MP505 & MPS 6002
	Prison Wall Blues	MONITOR MP505 & MPS 6002
	Martha Blues	MONITOR MP505 & MPS 6002

**BROTHER JOHN SELLERS BAPTIST SHOUTS AND GOSPEL SONGS**

(vocal, acc Ernest Hayes, piano & organ; Herman Stevens, piano; Mickey Baker, guitar; Panama Francis, drums; Haywood Henry, flute & tenor; Lloyd Trotman, bass; Introduction by Thos. A. Dorsey)

New York, Aug. 1959

Side 1 -	I'm Coming Back Home To Live	MONITOR MF & MFS 335
	with Jesus	
	Precious Lord (TAD)	MONITOR MF & MFS 335
	He's My Rock	MONITOR MF & MFS 335
	Wade In The Water	MONITOR MF & MFS 335
	God Is Coming On The Clouds	MONITOR MF & MFS 335
	I Had A Dream	MONITOR MF & MFS 335
Side 2 -	Sinner Man	MONITOR MF & MFS 335
	Only Believe	MONITOR MF & MFS 335
	He Took My Fee Out of The Miry Clay	MONITOR MF & MFS 335
	Little Wooden Church on The Hill	
	(TAD)	MONITOR MF & MFS 335
	Sing On My Singer	MONITOR MF & MFS 335
	How Come Me Here	MONITOR MF & MFS 335

THE END

A PLEA FOR ASSISTANCE

I am very anxious to get in touch with anyone having recordings by Bert Williams, his partner George Walker, and by the team of Williams and Walker on VICTOR label. These precede the later Columbia recordings; although I am interested in the Williams & Walker recording of "Pretty Desdemone" on Columbia 3410. Would anyone having these Victor releases please contact me:

Ann Danberg Charters  
Burpee Hill Road  
New London,  
New Hampshire.

I would be very grateful for any and all assistance.

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28, 29, 30, 31,  
32, 33, 34, 35,  
36, 37, 38.

WHO'S ON THE COVER

FROM LEFT TO RIGHT: (Bottom Row) - WILLIE 'THE LION' SMITH, CECIL SCOTT, VICTORIA SPIVEY, J.C. HIGGINBOTHAM, ALBERTA HUNTER, JIMMIE RUSHING, LUCILLE HEGAMIN, ZUTTY SINGLETON (holding Lucille's cane).

(Top Row) - SIDNEY DE PARIS, UNKNOWN, BUSTER BAILEY, HENRY GOODWIN.

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STARDUST R-101/2 45 rpm \$1.00pp  
Kitty Sims - The Turtle Twist/  
I Wonder

STARDUST R-103/4 45 rpm \$1.00pp  
Pess Williams Oreh. - Grits and Gravy/  
Harlem Shuffle

STARDUST R-105/6 45 rpm \$1.00pp  
Fletcher Henderson Oreh. - This Is Jazz/  
Dee Evans Oreh. - Black Snake Blues

MORTONIA 101/2 45 E.P. \$1.29pp  
Jelly Roll Morton Trio - The Turtle  
Twist, Smilin' The Blues Away/ My Little  
Dixie Home, That's Like It Oughta' Be!

----- (LATEST RELEASE) -----  
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\$1.29pp  
Sing A Little Song Each Day, I'm Looking  
For A Little Bluebird/ Fickle Fay Creep,  
That Nevah' Do

**HARRISON SMITH**  
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